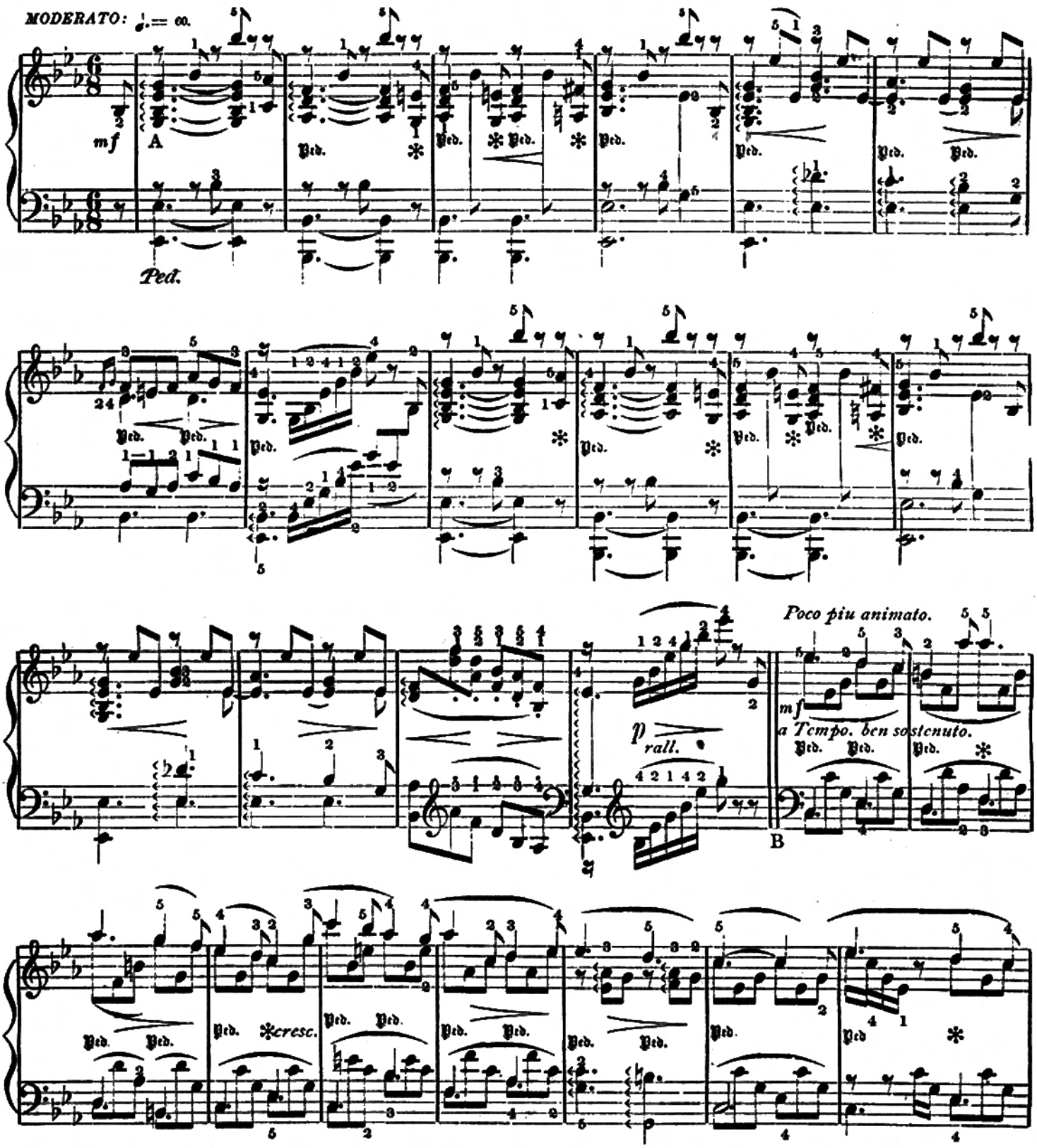
ON THE BAY.

—To Miss Mamie Ingersoll.—

(Recollections of Erie.)

Nocturne for the Piano, by ROBERT GOLDBECK.



Play the arpeggioed chord at **A** richly, with clearness of melody, in upper part. This chord and many others, throughout the piece, cannot be held to their full value; the Pedal must therefore be called into aid to accomplish this, taking care to change it often enough not to mix the Harmonies. The judicious use of the Pedal frees hand and fingers from a painfully exact clinging to the keys, and admits of a more liberal, effective fingering.

The part, beginning at **B**, sounds well, also, without Pedal, (contrary to indication), provided a good Legato is executed; here and there it may be momentarily touched, where the fingers cannot reach to join the sound.

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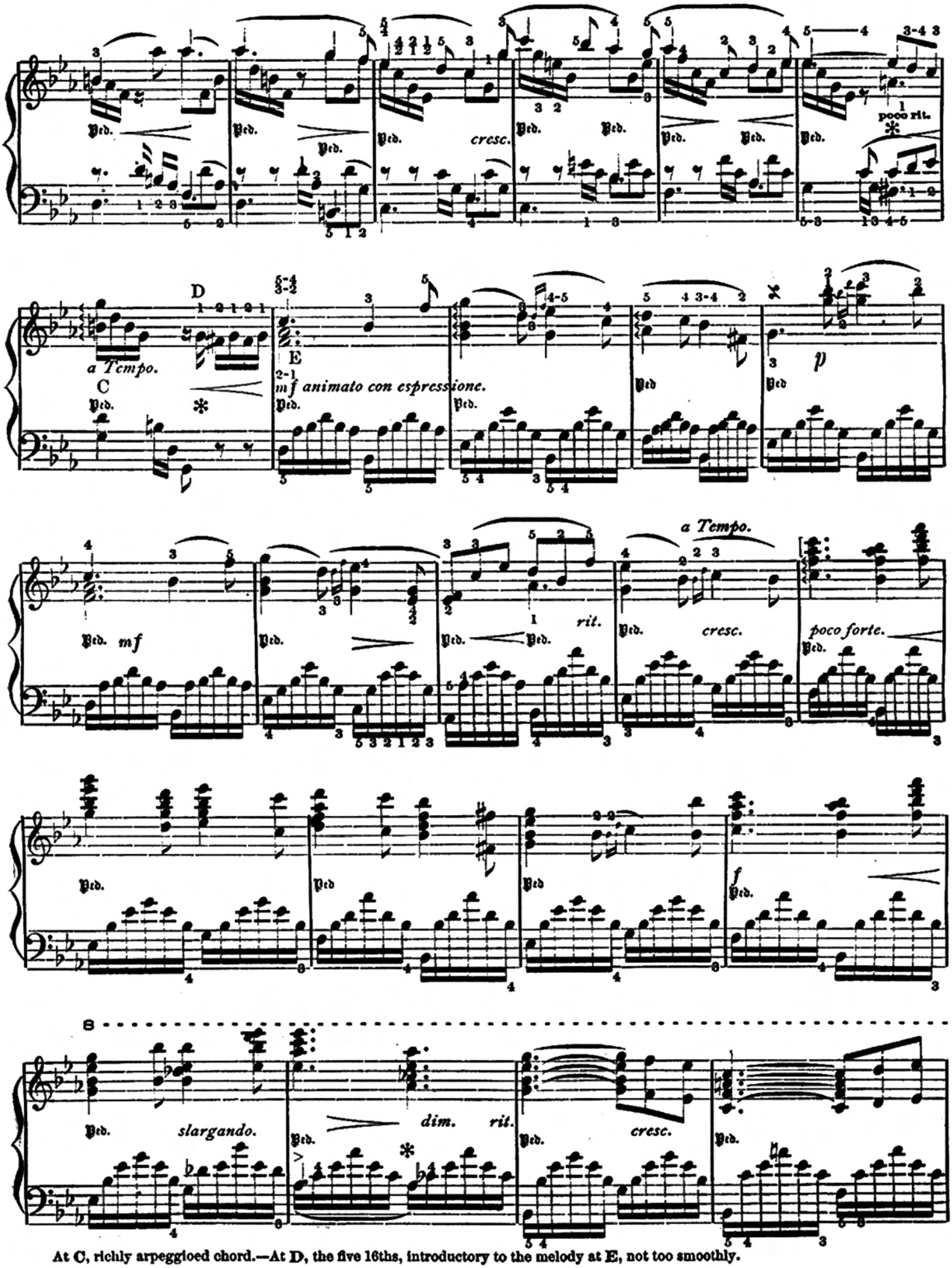
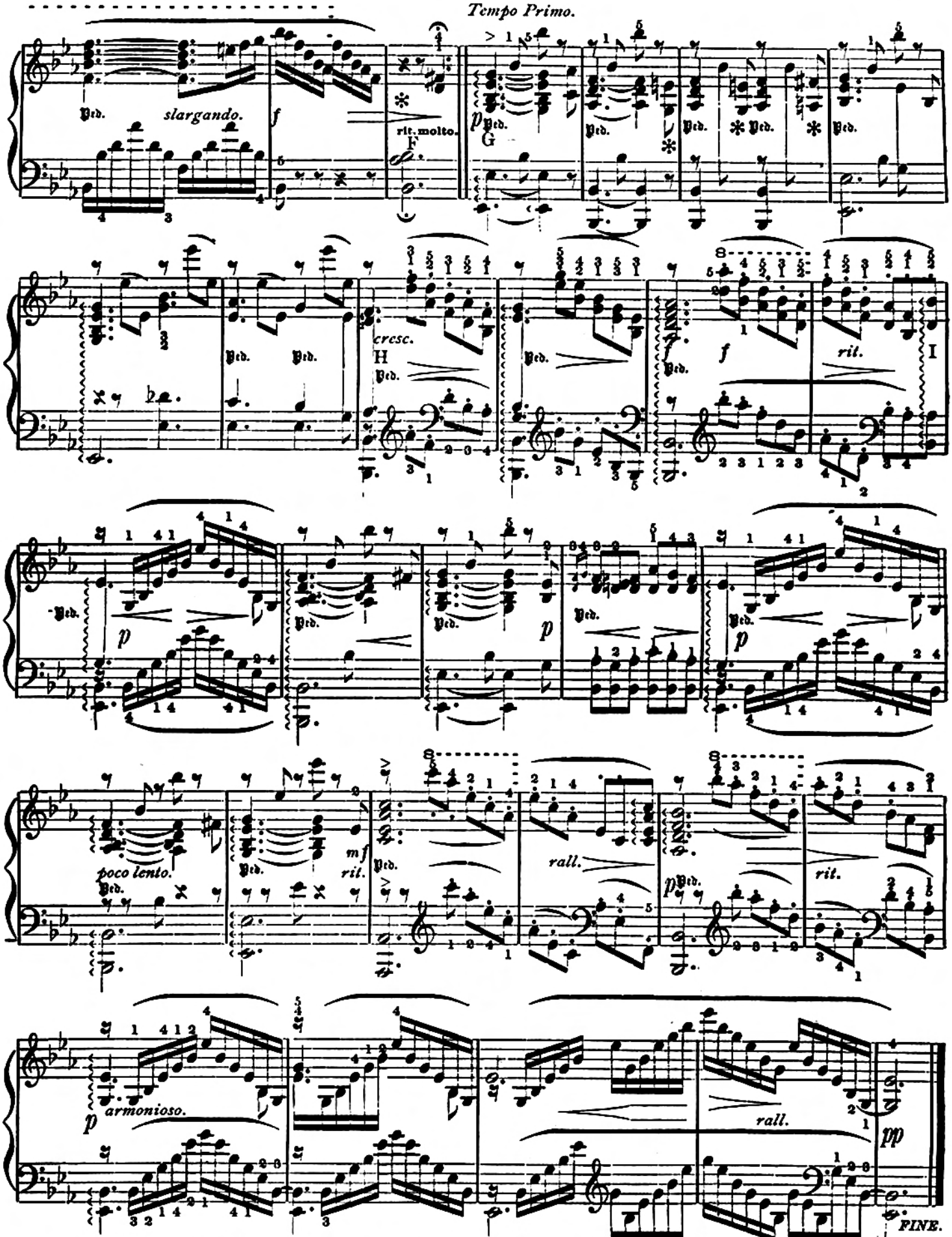


At C, richly arpeggioed chord.—At D, the five 16ths, introductory to the melody at E, not too smoothly.



Hold well the chord in the left, at F, that it may be distinctly heard (without Pedal) with the 3d sharp, added immediately after, in the right hand.—The return of the first air, at G, very calm, softly and in faultlessly measured Tempo.—Seek a broader, more passionate expression from H to I. From thence shade down into softer tints, preserving a certain richness of tone and harmony. Terminate in perfect repose and sweetness of sound.